

Ad Memoriam dilecti Magistri mei

**J. Mengal.**

# MISSA SOLEMNIS PRO DEFUNCTIS

QUATTOR VOXIBUS

(i.e. 2 Tenoribus, 2 Bassis.)

cum instrumentorum concentu cantanda

AUTORE

**F. A. GEVAERT.**

Partition d'Orchestre	fr 7.50
Les quatre Parties de Chant	2.50
Parties d'Orchestre	7.50
Partie d'Orgue ou Piano (réduction de la partition d'Orchestre)	2.50

GAND.

chez GEVAERT, LION-ÉDIT. M<sup>e</sup> de Meppelle, 5 Fals de Hainaut, rue des Vigues de Brabant, 34

Propriété pour la Belgique et l'Étranger

PARIS, chez GRUS, 25 Boulevard des Capucines

Mus. 4765 C

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GAND,

chez GEVAERT, Lith. Edit. M<sup>e</sup> de Musique & Fab<sup>re</sup> de Plumes rue Digne de Brabant 14

*Propriété pour la Belgique et l'Étranger*

PARIS, chez GRUS, St. Louis, Rue de la Harpe

## Observations.

*Cet ouvrage est principalement destiné à être exécuté par des grandes masses chorales de voix d'hommes.*

*L'accompagnement se compose de Violoncelles, Contrebasses, 3 Trombones, 2 Trompettes à Cylindres et Orgue ad libitum.*

*Dans les localités où l'on ne pourrait réunir une masse assez nombreuse de Violoncelles et Contrebasses, on pourrait doubler la partie des Violoncelles par des Altos et même au besoin par des Violons.*

*Enfin il a été arrangé, en vue des localités où l'orchestre manque complètement, une partie d'Orgue (ou Piano seul) pour remplacer tous les autres instruments.*

### Prix:

<i>Partition d'Orchestre</i> . . . . .	Fr. 1,50
<i>Les quatre parties séparées de chant</i> . . . . .	2,50
<i>Parties d'Orchestre</i> . . . . .	1,50
<i>Partie d'Orgue ou Piano (réduction de la Partition d'Orchestre)</i> . . . . .	Fr. 2,50

*Pour les sociétés qui voudraient se procurer un grand nombre de parties supplémentaires, il sera fait une réduction sur les prix stipulés plus haut.*

## Aenmerkingen.

*Dit werk is byzonderlyk bestemd om door een groot getal mansstemmen uitgevoerd te worden.*

*De begeleiding is zamengesteld uit Violoncellen, Contrebassen, 3 Trombones, 2 Trompetten à Cylindres en Orgel ad libitum.*

*Waar men geen genoegzaam getal Violoncellen of Contrebassen zou kunnen verzamelen, mag men de party der Violoncellen door Altos en zelfs in geval van need door Violons verdubbelen.*

*Indelyk heeft men, om de andere instrumenten te vervangen, een party van Orgel of Piano gearrangeerd voor de steden en gemeenten waar het orkest volkomenlyk zou ontbreken.*

### Prijzen.

<i>Orkestpartituur</i> . . . . .	Fr. 1,50
<i>4 Zangstemmen</i> . . . . .	2,50
<i>Orkestpartyen</i> . . . . .	1,50
<i>Orgel of Pianoparty (uittreksel der Orkestpartituur)</i> . . . . .	Fr. 2,50

*Voor de maatschappijen die zich een groot getal zang of orkestpartyen willen verschaffen zal er een vermindering op de voorgaende prijzen gedaan worden.*



# MISSA PRO DEFUNCTIS,

AUCTORE

F. A. GEVAERT.

PIANO ou ORGUE pour remplacer l'orchestre.

PIANO of ORGEL om het orkest te vervangen.

Lento M 72 - ♩

N° 1.  
INTROÏTUS.

*Organo. Canto Solo.*

*Canto Solo.*

Un poco più vivo M 108 - ♩

*Tacet.*

N.B. Avec des choristes suffisamment nombreux et sûrs de leurs intentions, l'accompagnateur pourra supprimer tout ce qui est marqué en petites notes.

N.B. Indien de zangers tamelyk creeren en lalryk zyn, mag de orgelst (pianist) de kleine noten enutgevoerd laten.

KYRIE.

Andante M. 84-1.

*Violoncello*  
*p*  
*Chant*  
*Tuba e fante*

*mf*  
*cras*  
*f*

*cras*  
*mf*  
*Organo Solo*

*dim*  
*Organo*  
*ff*  
*Plen jou*

*cras*  
*ff*  
*Plen jou*  
*in 8-va*

*ff*

*rall*  
*dim*



4

*Violoncello*

*pp*  
Tempo 1<sup>o</sup>

*cres*

*sf*

*pp*

*smorz*

TRACTUS TACET.

*Gian di Kuchi* N° 2.  
SEQUENTIA.

Allegro M. 126 - d

*Organo* *ff*

*Manuel Péd.*

*ff*

*sf*

*clavier*

*Organo Solo*

Chant 5

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, featuring a treble and bass staff with various notes and rests.

task solo

Handwritten musical notation for the third system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the fourth system, featuring a treble and bass staff with various notes and rests.

Andante M. 72 -

Handwritten musical notation for the fifth system, featuring a treble and bass staff with various notes and rests.

Harmonie pp

Chant

Organo

Handwritten musical notation for the sixth system, featuring a treble and bass staff with various notes and rests.

Harmonie

pp

Chant

Handwritten musical notation for the seventh system, featuring a treble and bass staff with various notes and rests.

Harmonie pp

Chant



Orgue  
6 Trompetten  
tempo 1

Chant

Orgue  
Trompetten

Handwritten musical score for the first system, featuring staves for Orgue and Trompetten. The notation includes notes, rests, and dynamic markings such as *mf*.

Handwritten musical score for the second system, featuring staves for Orgue and Trompetten. The notation includes notes, rests, and dynamic markings such as *mf* and *f*.

Handwritten musical score for the third system, featuring staves for Orgue and Trompetten. The notation includes notes, rests, and dynamic markings such as *mf* and *f*.

Handwritten musical score for the fourth system, featuring staves for Orgue and Trompetten. The notation includes notes, rests, and dynamic markings such as *f* and *pp*.

Handwritten musical score for the fifth system, featuring staves for Orgue and Trompetten. The notation includes notes, rests, and dynamic markings such as *f* and *pp*.

Handwritten musical score for the sixth system, featuring staves for Orgue and Trompetten. The notation includes notes, rests, and dynamic markings such as *f* and *pp*.

Handwritten musical score for the seventh system, featuring staves for Orgue and Trompetten. The notation includes notes, rests, and dynamic markings such as *f* and *pp*.

Chant Orgue Chant Orgue



*Orgue*  
*Crompette*  
*un poco più lento*  
*pp*  
*ff*  
*Orgue*  
*Crompette*  
*Coste Solo.*

• Andante M. 16 - J

*Violoncello Solo.*

*Viola di Gamba*

\* Dans la grande partition ce morceau se trouve en 3/4  
En de grande partition il est dit 3/4

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with eighth and sixteenth notes. The melody is simple and catchy, with a repeat sign at the end.

il basso staccato

dim

pp

*Trompette*

*f* *sf* *cres* *sf*





Chant ——— Orgue

*Voix Solo*

*pp Orgue Chant — Orgue*

° Alla Capella M. 132 - J

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of seven systems of two staves each. The first system includes performance instructions: *f* (forte), *staccato*, *dim* (diminuendo), and *p* (piano). The second system includes the instruction *sempre staccato*. The fifth system includes the instruction *cres* (crescendo). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.



Handwritten musical score for piano, consisting of seven systems of staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a fermata over the final chord.

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *ampress* (likely *impress* or *impressivo*).

Other markings include *Harmonie* and *crs* (likely *crisis* or *crisis*).

*Vin Marqui*



*Piu mosso* M. 168



*un poco piu lento*

*dim*

*dim*

*Andante* M. 80





## OFFERTORIUM.

Moderato M. 108 - J

\* Dans la grande partition en  $\frac{3}{4}$

Handwritten musical score on page 14, featuring piano and dynamic markings. The score is written in treble and bass staves, with a key signature of one sharp (F#) and a common time signature (C). The music is organized into seven systems, each consisting of a treble staff and a bass staff. The first system includes a piano (*p*) marking in the bass staff and a *dim* (diminuendo) marking in the treble staff. The second system includes a piano (*p*) marking in the bass staff. The third system includes a piano (*p*) marking in the bass staff. The fourth system includes a piano (*p*) marking in the bass staff. The fifth system includes a piano (*p*) marking in the bass staff. The sixth system includes a piano (*p*) marking in the bass staff. The seventh system includes a piano (*p*) marking in the bass staff. The music is written in a style characteristic of 19th-century manuscript notation, with various ornaments and slurs.



## Andante N. 76. J



## Moderato M. J. 108



## SANCTUS.

\* Maestoso M. 66

pp

*Cromba*

cres

ff

cres

ff

pp

*lento Solo*

cres

dim

pp

Un poco più vivo M. 120

\* Dans la grande partition en  $\frac{3}{4}$



*ff*  
*in 8<sup>va</sup> ad lib.*

*Instrumenten o Vents*  
*pp*

*f*

*Plein Jeu*  
*ff*  
*in 8<sup>va</sup> ad lib.*

*ff*

Grave M. 72 - **SUB ELEVATIONEM.**

**Nº 5.**

Handwritten musical score for "Hata di gamba". The score is written on two staves, Treble and Bass Clef, in 2/4 time. The key signature has one sharp (F#). The melody is in the Treble staff, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff has a whole note G3. The piece ends with a double bar line. The title "Hata di gamba" is written in red ink below the staves.

Handwritten musical score for "Early Solo" in 2/4 time. The score is written on two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The melody in the treble staff includes notes with slurs and ties. The bass staff provides accompaniment with chords and single notes. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The piece concludes with a double bar line and the number 48.

Handwritten musical score for "L'Espresso" by Debussy. The score is for piano and organ. It features a treble and bass staff with various musical notations including notes, rests, and dynamic markings like "pp" and "ny". The word "Organo" is written above the staff, and "Pressez" is written at the end. The manuscript is on aged, yellowed paper.

Handwritten musical score for "Vigil" by J. S. Bach, measures 1-8. The score is in G major, 3/4 time, and features a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The piece is marked "p" (piano) and "mf" (mezzo-forte). The word "Vigil" is written in the top right corner.

Handwritten musical score for "Tempo 1°". The score is written on two staves, treble and bass, in 2/4 time. The key signature has two flats (B-flat and E-flat). The music begins with a treble staff containing a series of eighth and quarter notes, and a bass staff with a similar rhythmic pattern. Dynamic markings include a piano (*p*) marking in the first measure and a pianissimo (*pp*) marking in the final measure. The notation is fluid and characteristic of a composer's sketch.

Handwritten musical score for "Easter Song" by Carl Schuler. The score is written on a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The tempo is marked "Andante". The score includes dynamic markings: "mf" (mezzo-forte) and "pp" (pianissimo). The piece concludes with the handwritten text "Easter Song" and "Carl Schuler".

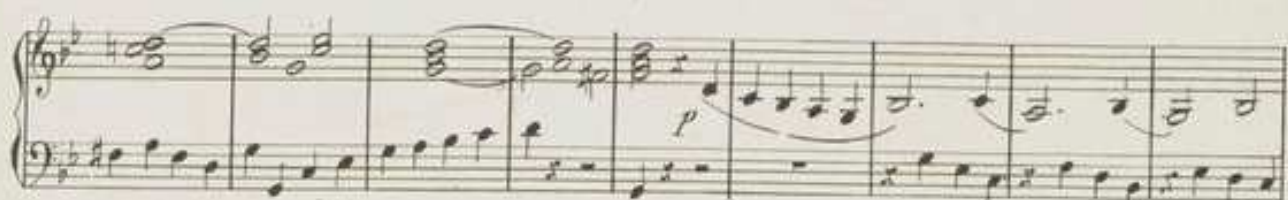
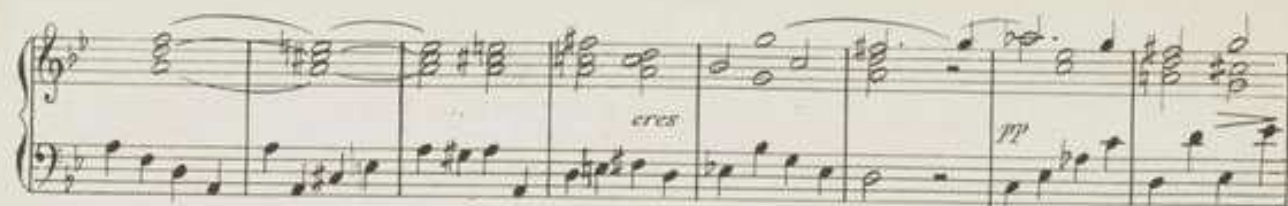
A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, with the first two staves for the vocal melody and the remaining eight staves for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is simple and catchy, with a final cadence. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score is written in ink on aged paper.



## AGNUS DEI.

Andante M. 88. ♩

*Il basso sempre staccato*



Allegro M. 88 -

COMMUNIO.







M. 72. *Tempo dell' Introito.*



M. 83.



*Tempo del Kyrie.*



# Publications chorales pour voix d'hommes du même éditeur

				Prix net	N. C.
Becker	Het Kerke. Partition et Parties séparées.			1.50	
Bruch	Drie Kooren N°1. Lenteklacht. N°2. Avondsondaren. N°3. Het stammetje des Indes.			0.50	
de Maess	Chœur bachique. Partition et Parties séparées.			1.50	
	Sérénade.	32		1.25	
de Monastère	La culture des pastels.	32	32	2.00	
Gervais J.C.	Messe de Requiem pour quatre voix d'hommes composée pour les sociétés chorales, avec orchestre de Trompettes, Trombones, Violoncelles et Contrebasses.				
	Partition et Orchestre.			7.50	
	Les quatre parties de chant.			2.50	
	Parties d'Orchestre.			7.50	
	Partie d'Orgue ou Piano (réduction de la partition d'Orchestre.)			2.50	
"	*Superflamma Babylonis. Mélodie en chœur pour voix d'hommes avec accompagnement de grand orgue ou d'orgue. Partition d'Orchestre et d'Orgue et parties de chant.			6.00	
"	Sur l'eau. Barcarolle.	Partitions parties séparées.		2.00	
"	Les ouvriers.	32	32	1.50	
"	Idem à paroles flamandes.	32		1.00	
"	L'adieu du brave.	32		0.75	
"	Orgues, prélude-nous.	32		0.75	
"	Les orphéistes. (De sangers.)	32		1.25	
"	Le lion flamand. (De leeuwenvan.)	32		1.00	
"	Jerusalem au départ des croisés. Double chœur. Partition et parties séparées.			4.50	
"	Six chœurs N°1 Sérénade. N°2. Héroïne. N°3. Amour. N°4. Les vœux du vœux. N°5. Chanson bachique. N°6. Madrigal. Le Beau. Partition et parties séparées.			6.00	
	Idem N°1 à 5.	32	32	1.25	
	Idem N°6.	32	32	1.25	
	Les mêmes six chœurs à paroles flamandes. Partition.			1.00	
	Dix chœurs N°1. Het delft. N°2. De vrede. N°3. De vrede. In vrede.			2.00	
Gardner J.C.	Messe solennelle pour quatre voix d'hommes avec accompagnement d'orgue ou de luth.				
	composée pour les sociétés chorales. Partition et Parties d'Orgue et parties de chant séparées.				
Kushen	Dans la forêt (In wald). Partition et Parties séparées.			2.00	
"	Idem.	32	32	1.50	
"	Beethoven.	32	32	1.25	
"	Berglied of Norman's song.	32	32	1.00	
Kremer	De Kapelle.	32	32	1.50	
"	Het Kerke.	32	32	1.00	
"	De Lente.	32	32	1.00	
Mengel	Quatre grands chœurs pour un chœur de messieurs de messieurs, parties pour et sans luth.			1.00	
Meyersden	L'école du Nord, complète de la chorale avec accompagnement pour voix d'hommes. Part. et Parties séparées.			1.25	
Mory	Trois chœurs N°1. Chanson à boire. Drenthe. Partition.			0.75	
	N°2. Nuit d'été. Les fils natch.	32		0.75	
	N°3. La hermanje. De hermanje.	32		1.25	
	Les trois voix.			1.00	
"	*Le chant du garde (avec des de France et de) (de l'école de la garde corseque).			1.50	
"	La Belgique. Partition et Parties séparées.			1.00	
"	Vlaend'ron.			1.75	
Otto	Wacht.	32	32	1.00	
Reyner	*Hymne populaire à Pie IX (avec des de France et de).			1.25	
Ruff	Les fleurs des ruines. Partition et Parties séparées.			1.25	
Ten Acker	Hymne religieux, grand chœur de messieurs de messieurs de Tenor (sans piano).			1.25	
	Chant des ouvriers.			1.25	

A l'exception des ouvrages marqués d'une astérisque (\*) tous sont sans accompagnement.

On peut obtenir des Parties de chant supplémentaires ou plus de chant les mêmes ouvrages.



# Missa pro defunctis.

F. A. Geraert.

Benor 1.<sup>us</sup>

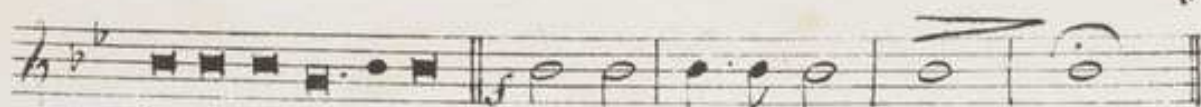
Lento

Introitus.

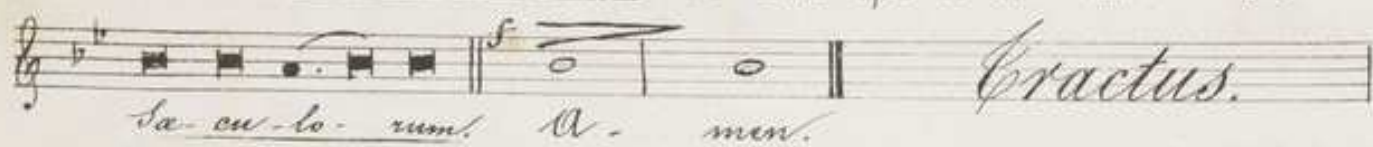
Re-qui-em a-tu- - - - nam  
do - - na e-is do-mi-ne, et  
lux per-pe-tu-a per-pe-tu-a lu.  
ce at e- - - - is lu-ce at  
e- - - - is Un poco più vivo  
hymnus Deus in si on: Et ti-bi  
red-de-tur vo-lum in Je-ru-sa-lem.  
ex-au-di o-ra-ti-o-nem me- - - - am.  
ad te om-nis ea-ro ve- - - - ni- - et.  
Andante  
... i - - - son. Ky-ri e o le- - -  
Ky-ri Ky-ri e

e - le - i - son Chris-te e - le - i -  
 son Chris-te e - le - i - son Chris-te e - le - i -  
 son Chris - te e - le - i - son.  
 e - le - i - son  
 2<sup>e</sup> 1<sup>re</sup> 2<sup>e</sup> 1<sup>re</sup> 2<sup>e</sup> 1<sup>re</sup> 2<sup>e</sup> 1<sup>re</sup>  
 Chris-te e - le - i - son Chris - - - te e -  
 le - i - son to e Chris-te e .  
 le - i - son to e Chris-te e .  
 lei - son e - le - i son ky - - ri -  
 - e e - le - - - i -  
 son la i ky - ri - e  
 e - le - i - son e - le - i -  
 son C. Basses ky - - - ri  
 e ky - ri - e e - le - i - son.

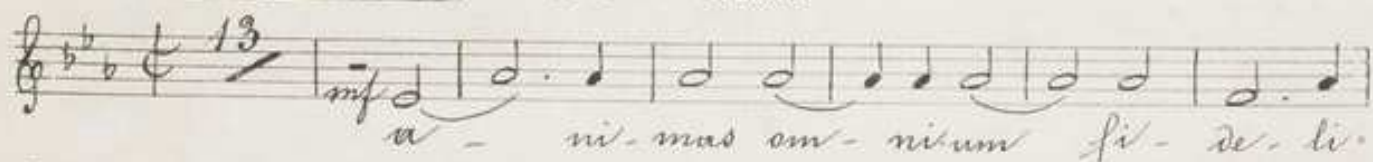




*Domine nus vobiscum Et cum spi-ri-tu tu-o.*



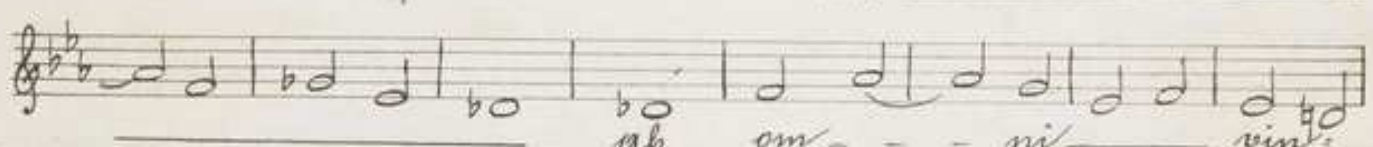
*sa-cu-lo-rum. A-men.*



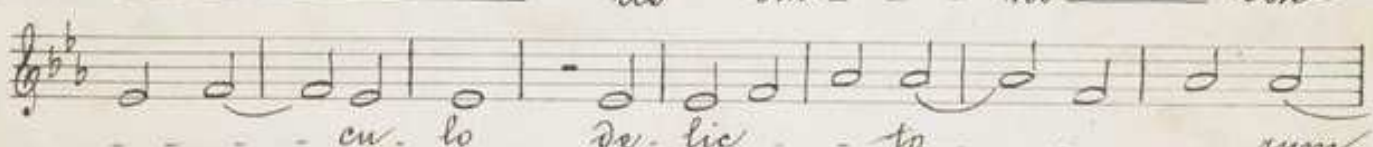
*a-ni-mas om-nium fi-de-li-*



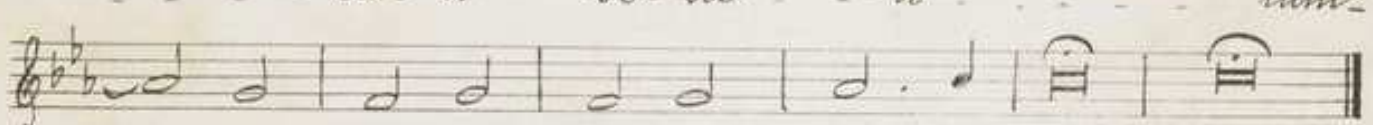
*um de-func-to-rum*



*ab om-ni-vin-*



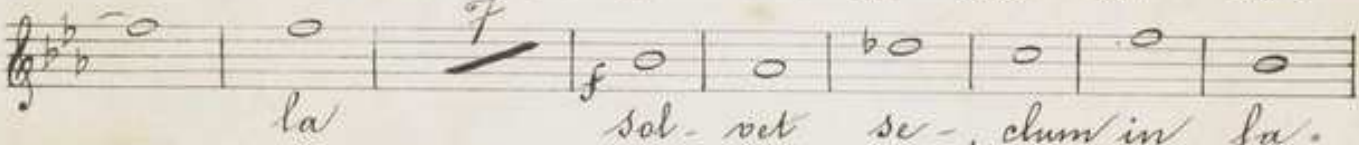
*cu-lo de-lic-to-rum*



## *Nº 2 Sequentia.*



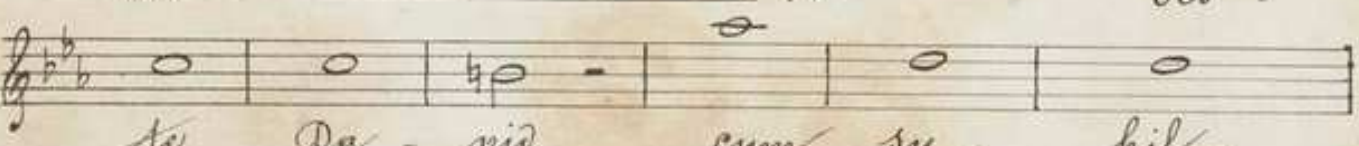
*Di-es i-rae Di-es il-*



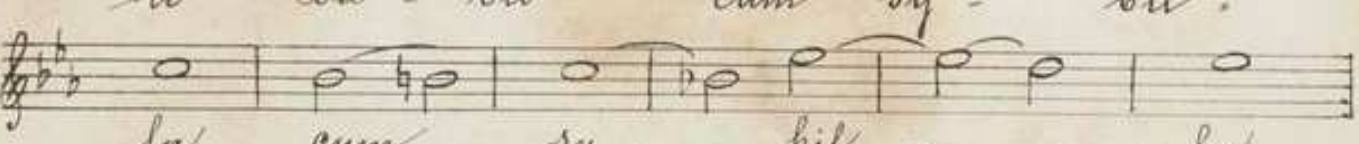
*la sol-vet se-clum in fa-*



*vil la bes-*



*te Da-vid cum sy-bil-*



*la cum sy-bil-la*

1  
 pp Quan - tus tre - mor est fu -  
 tu - - - - - rus Quan - do fu -  
 1  
 dex - est ven - - tu - - - - rus  
 cunc - ta stric - te dis - cus -  
 Andante 3 pp - su - rus bu - ba mirum spargens so - num  
 4 pp per se - pulchra re - gi - o - - - - num  
 3 p co - get omnes ante thro - num an - te thro  
 1 12 1 mf - - - - - num Mo - ris stu - pe - bit et na -  
 1 mf tu - - - - - ra cum re - sur - get  
 1 f cre - a - tu - - - - - ra Ju - di -  
 can - ti res - pon - su - ra  
 1 12 1 pp res - pon su - - - - -  
 1 f ra Li - ber scriptus pro - fe -







*Andante*

*pp*

Re-cor-da - re Je-su pi.

Je-su pi - - - e quod sum

can-sa tu a vi-a ne me per-das il-la

*dim* di - - - - - e *16* *f* Jus-te

In-dea ul-ti - o - nis donum fac re.

mis-si - o - nis an-te di-em ra-ti.

v - nis an-te di-em ra-ti - o - nis

*p* In-ge-mis-co tanquam re-us culpa ru-bet

vul-tus me-us suppli-can-ti sup-plex

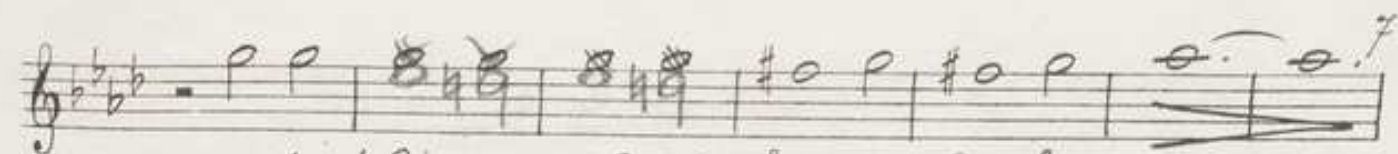
can-ti parce De - - - us Qui Ma-ri-am

ab-sol-vis - - ti ab-sol-vis - - ti

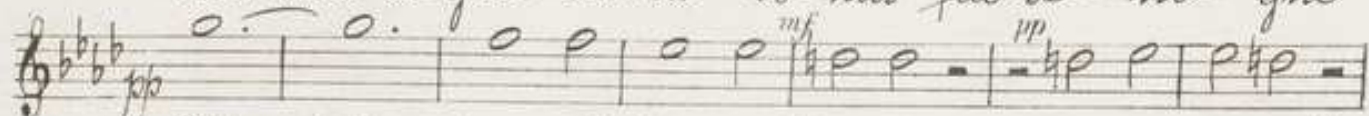
et la-tro-nem ex-au-dis-ti mi-hi quo-que

*pp* spem de-di - - - ti *f* pre-ces me-ae

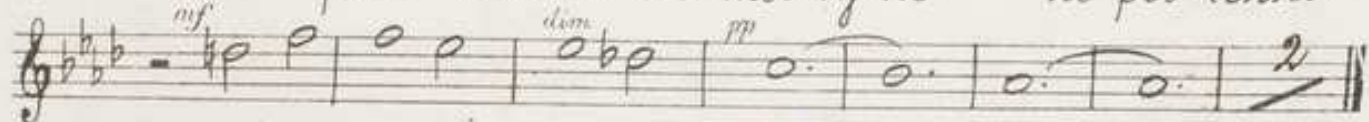




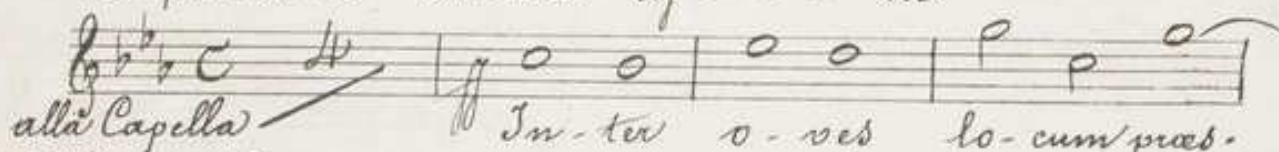
non sunt di-gnae sed tu bo-nus fac be-ni-gue



ne per-ren-ni cre-mer ig-ne ne per-ren-ni

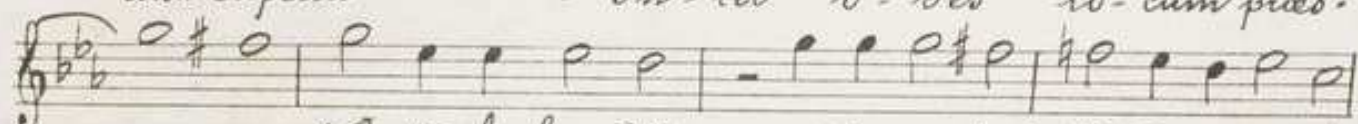


ne perren-ni cre-mer ig- - - ne

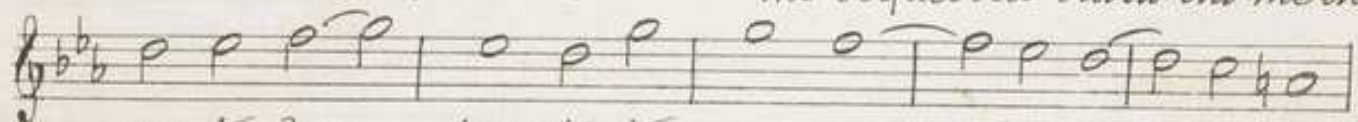


*alla Capella*

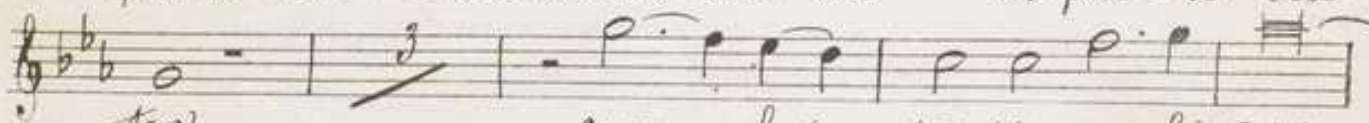
In-ter o-ves lo-cum praes-



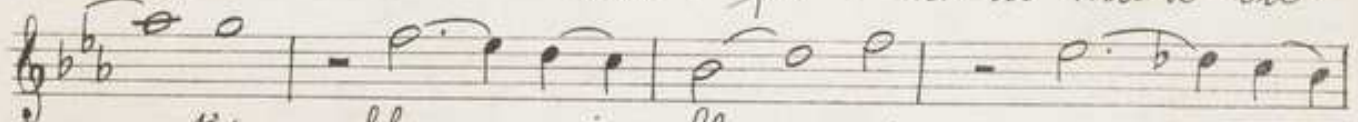
- - - ta et ab ha-dis me sequestra statu-ens me in



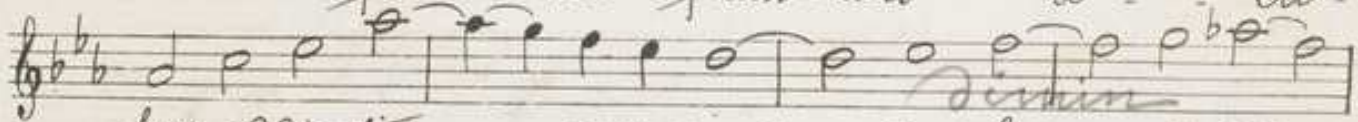
par-te dex- - tra sta-tu-ens me in par-te dex



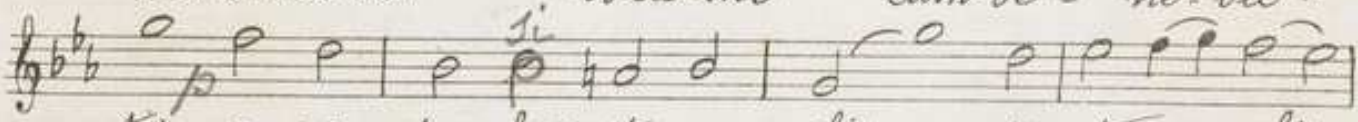
tra con-fu-ta-tis ma-le-dic-



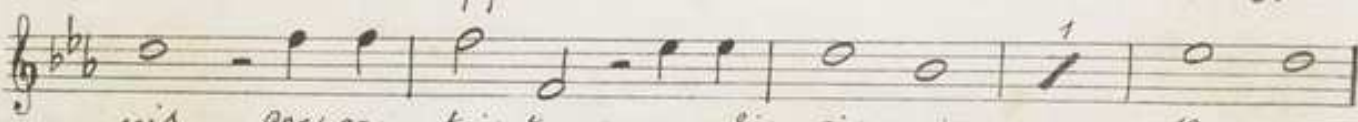
tis flam-mis flam-mis a - - cri-



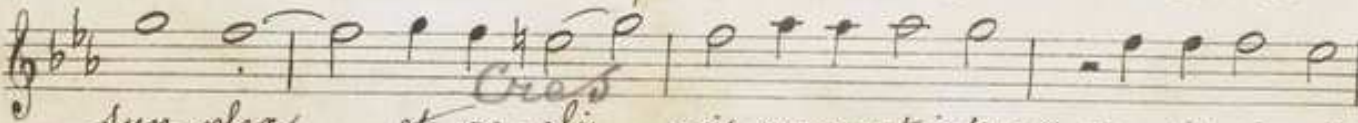
bis addic-tis vo-ca me cum be-ne-dic-



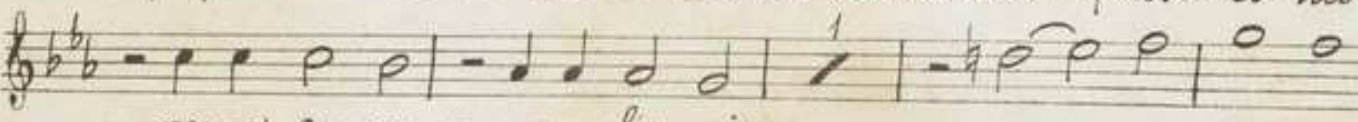
tis o-ro supplex et ac-cli nis et ac-cli-



nis cor con-tri-tum qua-si ci-nis o-ro



sup-plex et ac-cli - - nis cor contri-tum quasi-ci-nis



ge-re cu-ram me-ri-fi-nis

ge-re cu-ram



8

*f* *>* *>* *>*

me - i fi - nis ge - re eu - ram me - i

fi - nis eu - ram me - i fi - nis ge - re

eu - ram me - i fi - nis *f* *piu stretto* La - cry - mo - sa di - es il -

la qua re - surget ex sa - vil - la fa -

vil - la lacry - mo - sa di - es il - la qua re - surget

ex sa vil - la ju - di - candus ho - mo re - us ju - di - candus

ho - mo re - us *f* *piu mosso* hu - ic er - go par - ce De -

us par - ce De - us ju - di - candus ho - mo

re - us hu - ic er - go par - ce De - us. *dim* par - ce.

*Più lento* *pp* Pi - e De - su Do - - mi -

ne do na e - is re - qui - em.

*dim* *mf* do - na e is re - qui - em do - na

e - is re - qui - em a - - men.



Do-mi-nus vo-bis-cum Et cum spi-ri-tu tu-o

Sequentia sancti Evangelii secundum Joannem. glo-ri-a ti-bi Do-mi-ne

Do-mi-nus vo-bis-cum Et cum spi-ri-tu tu-o

# Offertorium

Moderato.

Do-mi-ne Je-su Chris-te

rea glo-ri-a Rex rea glo-ri-a

Li-be-ra a-ni-mas om-ni-um fi-de-li-um de-func-to-rum de pe-nis in-fer-ni

de pro-fun-do la-cu Li-be-ra e-as de-o-re le-o-nis ne ab sor-be-at e-as

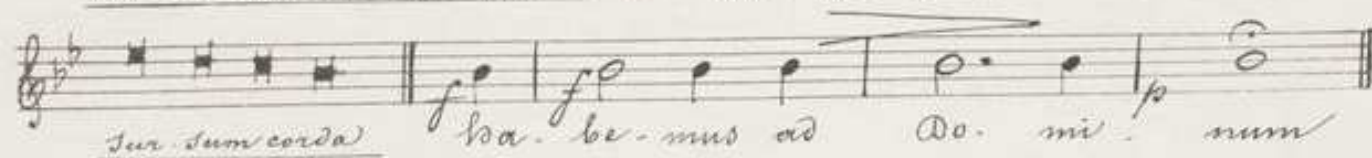
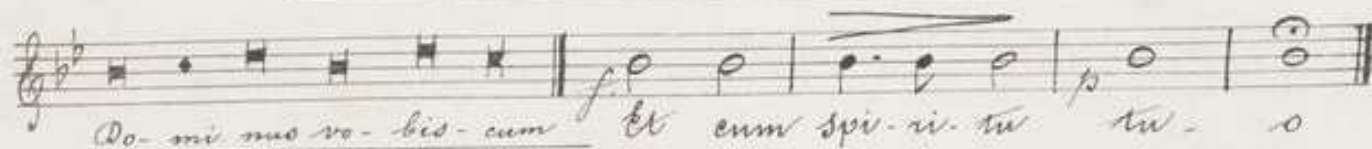
tar-ta-rus ne ca-dant in obs-cu-rum

in obs-cu-rum

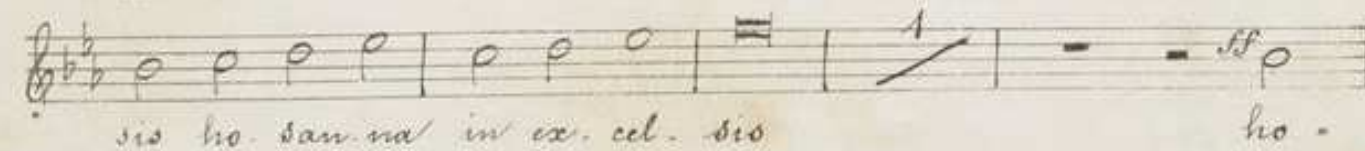
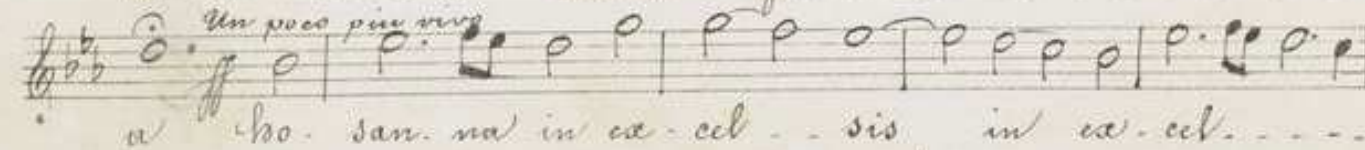
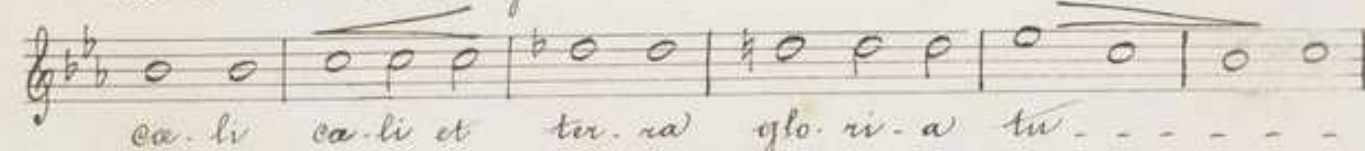
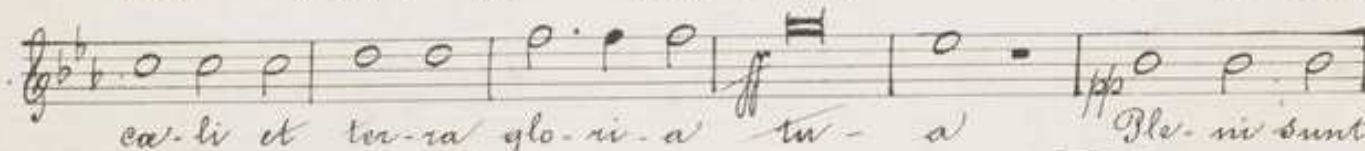
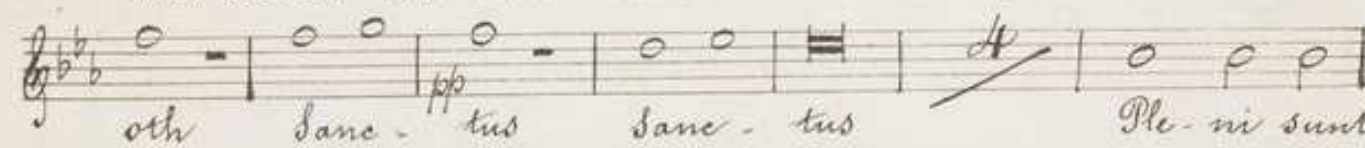
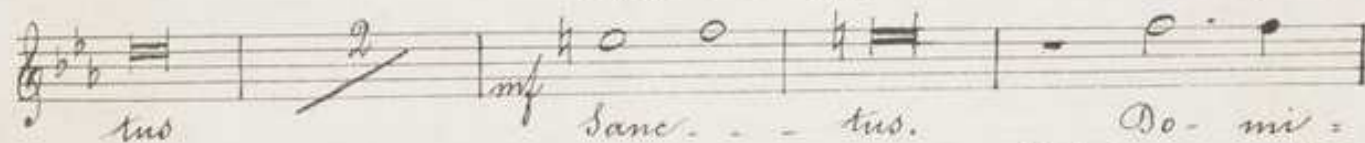
sed sig-ni-fer sanctus Mi-chael re-pre-sen-tet

re. pre. sen- tet re. pre. sen- tet e- as in lu.  
 cem sanc- tam. *ff* quam o- lim a- bra-  
 ha a- bra- ha promis- is- - - ti et se- mi- ni et  
 se- mi- ni et se- mi- ni et se- mi- ni e- jus.  
 et se- mi- ni e- jus.  
*Andante.* Hos- ti- as et pre- ces ti- bi Do- mi- ne lau-  
 dis af- fe- ri- mus lau- dis af- fe- ri-  
*Tempo 1<sup>o</sup>* mus *pp* bu- sus- ci- pe pro a- ni- ma- bus  
 il- lis qua- rum ho- di- e me- mo- ri- am  
*ff* fa- ci- mus *dim* *rall* fac e- as Do- mi- ne de mor- te tran-  
*Tempo 1<sup>o</sup>* si- re ad vi- tam *ff* quam o- lim  
 a- bra- ha a- bra- ha pro- mi- sis- - - ti et se- mi- ni  
 et se- mi- ni et se- mi- ni et se- mi- ni e- jus  
 et se- mi- ni e- jus.





## Sanctus



san - - na ho - san - - na Ho - san -  
 na in ex - - cel - sis Be - ne - dic - tus qui  
 ve - nit in no - - mi - ne Do - - mi - ni  
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni in  
 no - mi - ne Do - mi - ni Ho - san - na in ex - cel sis ho -  
 sanna in ex - cel - - - - sis ho - - -  
 san - - na ho - - - san - - na ho - - -  
 san - - - na ho - san - na in ex - cel - -  
 - - sis hosanna in ex - celsis in ex - cel - - sis.

### *Lit. Jesu Elevation Tacet.*

Per om - ni - a se - cu - la se - cu - lo - rum A - - men  
 in ten - ta - ti - o - nem Sed li - be - ra nos a ma - lo  
 Per om - ni - a se - cu - la se - cu - lo - rum A - - men  
 Sit sem - per no - bis cum Et cum spi - ri - tu tu - o.



# Agnus Dei

13.

*Andante.*

*Soli*

Ag - nus De - i qui tol -  
 lis pec - ca - ta mun - di  
 na e - is do - na do - na e - - is  
 re - - qui - em.  
 is do - na e - - is do - na  
 do - na e - - is re - - qui - em.  
 Ag - nus De - i qui tol - lis pec -  
 ca - ta mun - di  
 na e - - is do - na e - is re - -  
 qui - em. sem - pi - ter - - - nam.

*All.*

## Communio

Lux a - ter - na lux a - ter - na lu - ce - at e -  
 is Do - mi - ne cum sanc - tis tu - - is

in a. ter. - - num qui - a pi - no es qui a

pi - no es qui - - a pi - - - no es.

*Tempo dell' Introito*

Re - qui - em a. ter. - - - nam Do - - na e - is

Do - mi - ne et lux per - pe - tu. a per - pe - tu.

a lu - ce - at e - - - io Lu -

ce - at e - - - is. Cum sanctis

tu - - - is in a. ter. - - num

qui - a pi - no es qui - a pi - no es qui -

a pi - - - no es qui - a

pi - no es qui - a pi - - - no es.

Do - mi - nus vobis cum Et cum spi - ri - tu tu - - o

sa - cu - lo - rum A - - - men Do - mi - nus vobis cum Et cum

spi - ri - tu tu - - o Requi - es cant in pa - ce A - - - men.









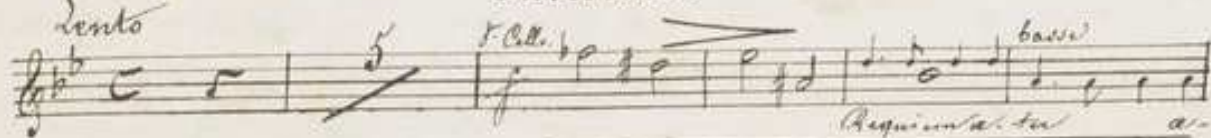
# Missa pro defunctis.

F. A. Gevaert.

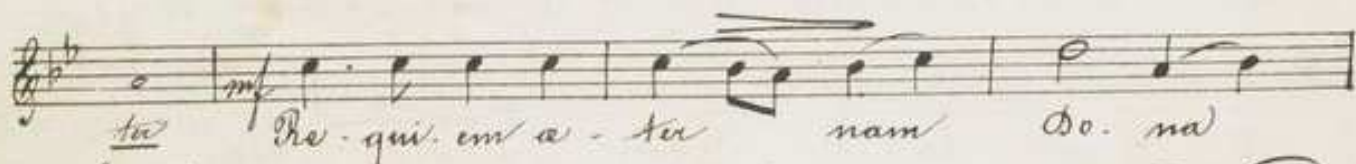
Cenor 2.<sup>us</sup>

## Introitus.

Lento



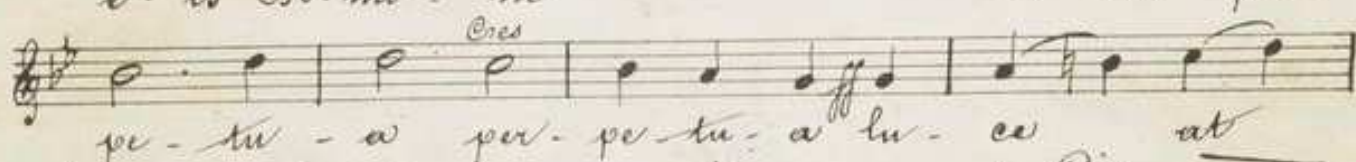
Requi-em a-tu a-



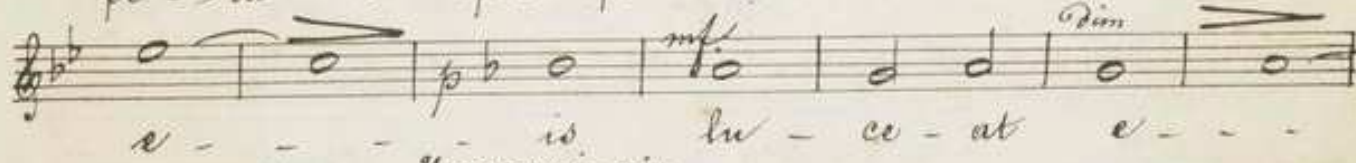
Re-qui-em a-tu nam Do-na



e-is Do-mi-ne et luc per-



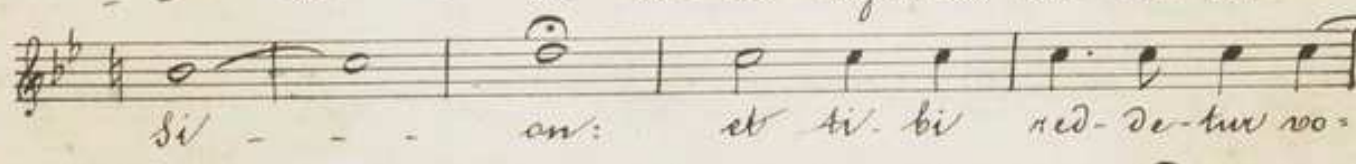
pe-tu-a per-pe-tu-a lu-ce at



e-is lu-ce-at e-



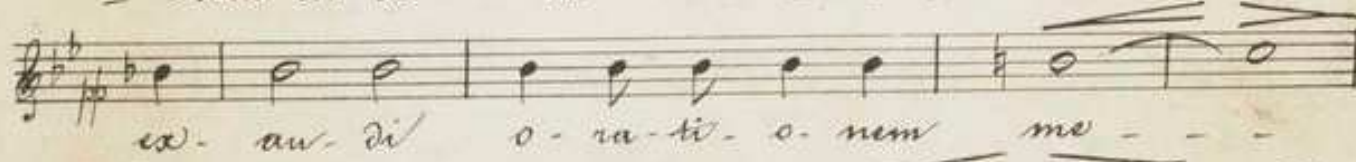
is be-de-ct hymnus De-us in



Si-an: et ti-bi red-de-tur vo-



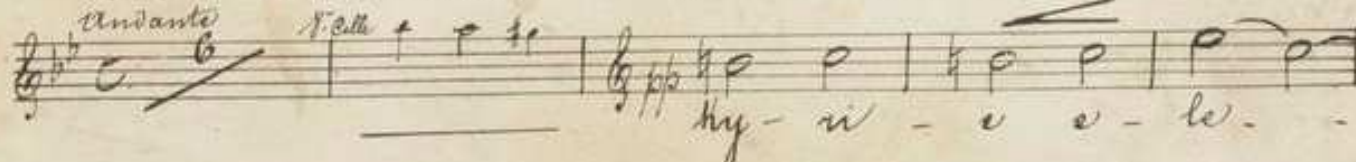
tum in Se-ru-sa-lem.



ex-au-di o-ra-ti-o-nem me-



am ad te omnis ca-ro ve-ni-et.



hy-ni-e-e-le-

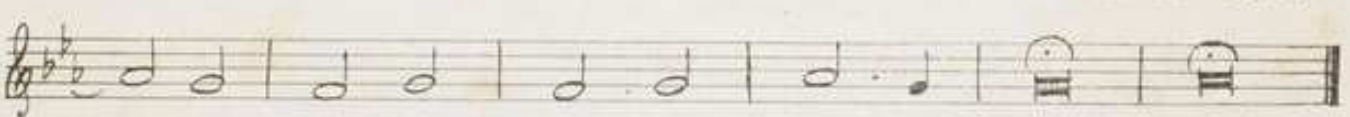
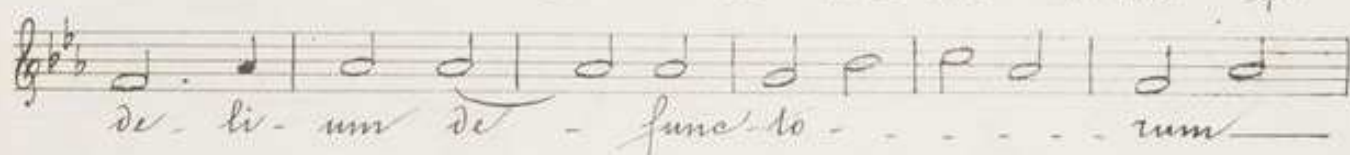
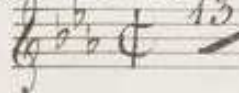
i . . . son Ky - ri - e e - le - i -  
 son e . . . le - i - son le i Christo e .  
 le - i - son <sup>cres</sup> Christo e - <sup>dim</sup> le - i - son Chris -  
 te e - le - i - son e - le  
 i . son le i Christo e - le -  
 i son e - le - i - son.  
 te e Christo e - le - i - son. te e  
 Christo e - lei - son e - le - i - son Ky -  
 ri - e - e - le i  
 son e - le - i - son. e - le  
 Ky - ri - e e - le i -  
 son. <sup>1</sup> Ky - ri - e  
 Ky - ri - e e - le - i - son





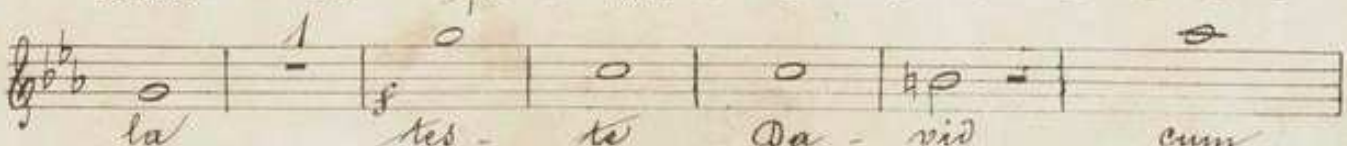
*Gractus.*

*all: moderato.*



## Nº 2. Sequentia.

*allegro*



sy - bil - la cum sy - bil -  
la) *pp* Quan - tus tre - mor est  
fu - tu - - - - - rus Quan - do  
Ju - dex est ven - tu - - - - - rus  
cunc - ta stric - te dis - - - - - ens -  
*Andante* *ff* su - rus *pp* bu - ba mirum spargens so -  
num *pp* per - sepulchra re - gi - o  
num *Tempo 12* *f* co - get omnes ante thronum ante thro -  
- - - - - num *mf* mors stu - pe - bit et na - tu  
ra) *mf* cum re - sur - get cre - a - tu -  
- - - - - ra) *f* Ju - di - can - ti  
res - pon - su - ra res - pon -  
su - ra) *f* Li



5

be . scrip-tus pro-fe re - - - tur .

in quo to-tum con-ti-ne - - - tur

un-de mun-dus ju-di-ce - - -

tur ju-dea er-go cum se-de - - - bit

quidquid la-tet ap-pa-re - - - bit

nil in-ul-tum re-ma-ne - - - bit

*un poco più lento*  
 3 Quid sum mi-ser tunc dic-tu-rus quem pa-

tro-num ro-ga-tu-rus cum vix ju-s-tus sit se-

cu-rus sit se-cu-rus **ff** rex tre-

men-de ma-jes-ta-tis qui sal-vandos salvas

gra-tis sal-va-me sal-va-me

sal-va-me sal-va-me fons pi-e .

*rall*  
 ta - - - - - tis

6

1 *benoso* 2 *benoso*

*il. la Di - - - - - pp qua - rens*

*mei se - dis - ti las - sus se - dis - ti*

*las - sus re - de - mis - ti cresc crucem passus*

*tan - tus la - bor non sit cas - - - - - sus*

*f Jus - te Ju - dea ul - ti - o - nis do - num fac re.*

*missi - o - nis an - te di - em ra - ti - o - - - - - nis*

*p an - te di - em ra - ti - o - nis in - ge:*

*cres mis - co tanquam re - us cul - pa ru - bet vultus*

*me - us sup - pli - can - ti sup pli - can - ti*

*1 pp par - ce De - us qui Ma - ri - am absol.*

*vis - ti ab - sol vis ti*

*cres et la - tro - num ex - an - dis - ti mi - hi quo - que*

*pp spem de diis ti pra - ces me - a*

B



7

non sunt de que sed tu bo-nus fac be-ni-que

ne per-ren-ni cre-mer i-que ne per-ren-ni

ne per-ren-ni cre-mer i-que ne

In-ter o-ves lo-cum praes-

ta et ab ha-dis me sequestra me se-ques-

tra sta-tu-ens me in par-te dex- - tra

con-fu- - ta-tis ma-le dic-tis flam-

mis ac-ri-bus ad-dic-tis vo-ca vo-ca me vo-ca

me cum vo-ca me cum be-ne-dic-tis

U-ro sup-plex et ac-chi- - - - nis

tri-tum qua-si ci-nis

cu-ram cu-ram ge-re cu-ram me-i fi-nis ge-re

cu-ram cu-ram me-i fi-nis-cu-ram

3

me. i fi. nis ge re cu ram me. i. fi. nis

*piu stretto.*  
La cry mo sa vi. es il. la qua re sur get ex fa villa

la cry mo sa vi. es il. la lacry mo sa vi. es il. la

qua re sur get ex fa vil. la In di. can dus ho mo re. us In di. can dus

ho mo re. us hu. ic er go par ce De. us

hu. ic er go par ce De. us ju. di. can dus ho mo re. us hu. ic

er go par ce De. us par. ce *Dim* *Piu lento* Di.

e Je su Do. mi ne do na

e is re qui. em *mf* do na e is re qui.

em do na e is re qui. em. a men

*Dominus vobiscum* Et cum spi. ri. tu tu. o.

*Sequentia sancti Evangelii secundum Joannem* glo. ri. a ti. bi Do. mi. ne

*Dominus vobiscum* Et cum spi. ri. tu tu. o.



# Offertorium.

9

Moderato.

N<sup>o</sup> 3.

$\frac{3}{2}$

$\frac{4}{4}$

*f* Do-mi-ne Je-su Chris-

te Rex glo-ri-æ rex rex

glo-ri-æ *f* Li-be-ra a-ni-mas omni-

um fi-de-li-um de-func-to-rum

*f* de-pe-nis in-fer-ni

*f* Li-be-ra e-as li-be-ra

e-as de-o-re-le-o-nis ne ab-sor-be-at

e-as tor-ta-rus ne

ca-dant in-obs-cu-rum *dim* in obs-

cu-rum. *f* sed sig-ni-

*f* fer Sanctus Mi-chael re-pre-sen-tet

e-as in lu-cem sanc-

tam quam o-lim a-bra-ha a-bra-ha pro-mis-  
 sis - - - ti et se-mi-ni et  
 se-mi-ni et se-mi-ni et se-mi-ni  
 e-jus et se-mi-ni se-mi-ni e - - - jus  
*Andante*  
 hosti-as et pre-ces ti-bi Do-mi-ne laus  
 dis of-fe-ri-mus laudes of-fe-ri-  
*Tempo 1<sup>o</sup>*  
 mus tu sus-ci-pe pro a-ni-mabus il-lis  
*Cresc.*  
 quarum ho-di-e me-mo-ri-am faci-mus fac e-at  
*Dim. rall.*  
 Do-mi-ne de mor-te transi-re ad vitam  
*Tempo 1<sup>o</sup>*  
 Quam o-lim a-bra-ha a-bra-  
 ha pro-mis-sis - - - ti et se-mi-ni et  
 se-mi-ni et se-mi-ni et se-mi-ni e-jus  
 et se-mi-ni se-mi-ni e - - - jus.



*Per om-ni a sa cu la sa cu lo rum* *f* *a- men.*

*Do-mi-nus vo-bis cum* *f* *et cum spi-ri-tu tu-o.*

*dur-dum cor-da* *f* *ha-be-mus ad Do-mi-num*

*Gratias aga-mus Domine de-o no-stru* *f* *Di-gnum et jus-tum est.*

# Sanctus.

*No 4. Maestoso* *2* *ppp* *Sanc-tus* *2* *cres.* *Sanc-tus.*

*mf* *Sanc-tus* *Do-mi-nus De-us Sa-ba.*

*oth ppp* *Do-mi-nus De-us De-us Sa-ba. oth.*

*pp* *Sanc-tus* *Sanc-tus* *1* *p* *Plu-ni sunt*

*cres* *ca-li ca-li et ter-ra ca-li et ter-ra*

*ff* *glo-ri-a tu-a* *pp* *Plu-ni sunt ca-li ca-li et*

*ter-ra glo-ri-a tu-a* *un poco più vivo* *1*

*ho-san-na in ex-cel-sis ho-san-na in ex-*

B

cel-sis in ex-cel-sis ho-san-na  
 ho-san-na ho-san-na in ex-cel-sis  
 sis Be-ne-dic-tus qui ve-nit in  
 no-mi-ne Do-mi-ni Be-ne-dic-tus qui  
 ve-nit in no-mi-ne Do-mi-ni in no-mi-ne  
 Do-mi-ni ho-san-na in ex-cel-sis  
 ho-san-na ho-san-na ho-san-na ho-san-na  
 ho-san-na in ex-cel-sis  
 ho-san-na in ex-cel-sis in ex-cel-sis

### *Pie Jesu Vacet.*

Per om-ni-a sae-cu-la sae-cu-lo-rum A-men  
 in-ter-ti-ti-o-nem sed li-be-ra nos a ma-lo.  
 Per om-ni-a sae-cu-la sae-cu-lo-rum A-men.  
 Sit sem-pa-er vo-bis cum et cum spi-ri-tu tu-o.



# Agnus Dei

13

Nº 6. *Andante.*

*1. ben. 2. ben.*

*15*

*mun - do* *na e -*

*Cres* *is do - - na e - is* *do - na*

*13* *1. Bas.* *e - is re - qui - em.* *ca - ta*

*1. ben.* *mun - do* *na e - is* *do - - na*

*Cres* *e - is* *do - - na* *e - is re -*

*3* *qui - em* *a - - gnus De - i qui*

*2* *tol - lis pec - - ca - ta mun - di.*

*Cres* *do - - - na* *e - - - is* *do*

*na* *re - - - qui - - - em.*

*sem - pi - ter - - - - - nam.*

## Communio.

*allegro.*

*ff* *Lux a - ter - na lux a - ter - na lu - ce - at e.*

*is* *Do - mi - ne* *Cum sanc - tis tu -*

*B*

is in æ-ter-num qui-a pi-us  
 es qui-a pi-us es qui-a pi-us  
 es. *Tempo dell' introito* *mf* Requiem æ-ter-nam Do-mi-na  
 e-is Do-mi-ne et lux per-pe-tu-a per-  
 pe-tu-a lu-ce-at e-*all.* is lu-ce-at  
 e-*Dim* is *ff* cum sanc-tis tu-is  
 in æ-ter-num qui-a pi-us es qui-a  
 pi-us es qui-a pi-us es.  
*Tempo del Kyrie* *pp* qui-a pi-us es qui-a pi-us es.

*Do-mi-nus vo-bis cum* Et cum spi-ri-tu tu-o  
 sa-cu-lo-rum A-men *Do-mi-nus vo-bis cum* Et cum  
 spi-ri-tu tu-o *Re-qui-escant in pa-ce* A-men.  
 B









1

## Missa pro defunctis

F. A. Gevaert

Bassus 1<sup>us</sup>

## Introitus.

*Lento* *5* *Bi Bassus* *tenor* *Organo*

Requiem a - Requiem a.

ter - nam do na e - is Do - mi - ne

et lux per - pe - tu - a lu - ce - at

e - - - is lu - ce - at e - -

- - - is Ex de - cet hymnus De - us in

di - - - on et ti - bi red - de - tur vo -

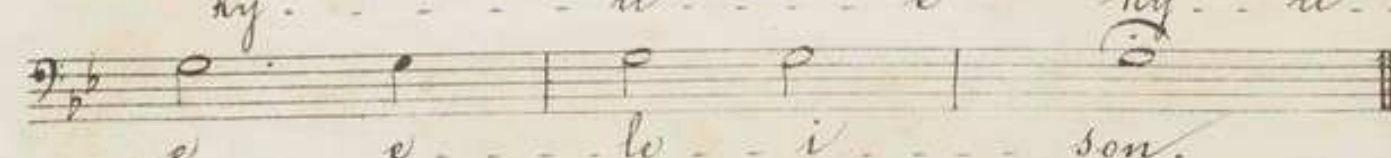
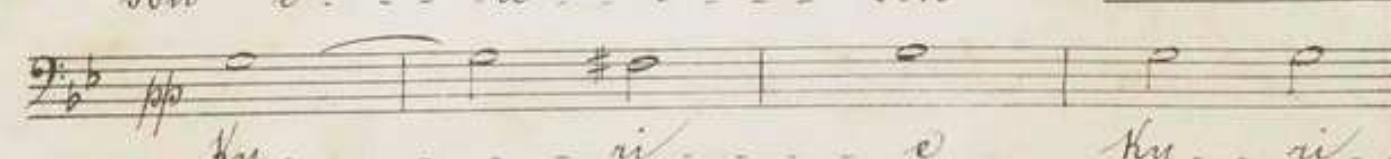
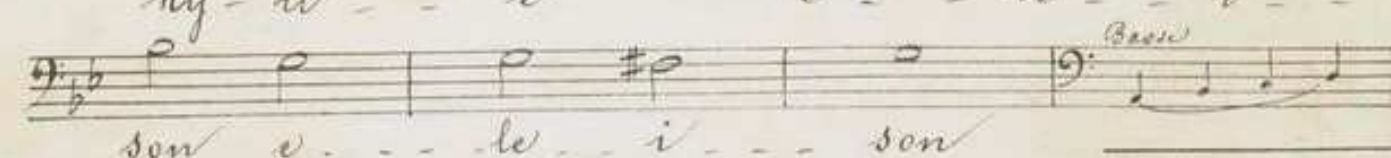
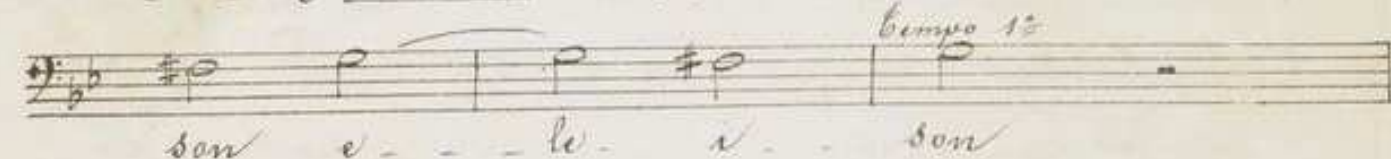
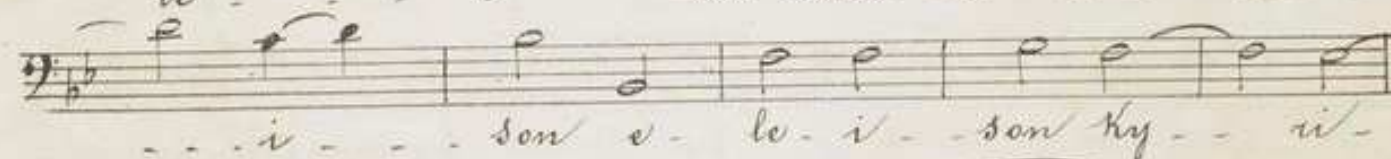
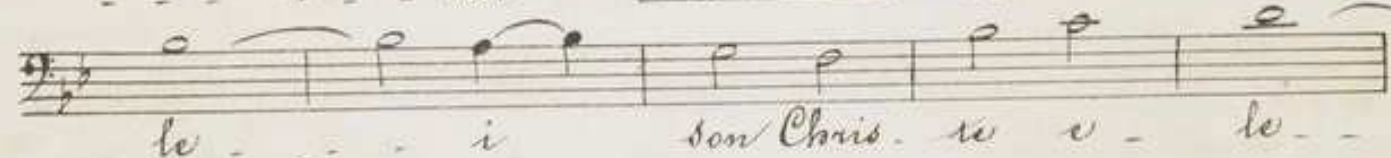
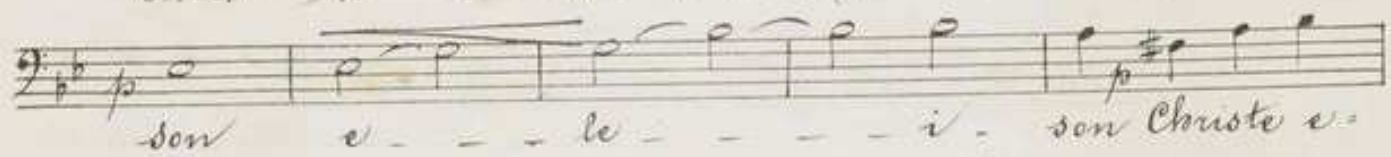
lum in Je - - ru - - - sa - lem. *pp* Ex.

an - ti o - ra - ti - o - nem me - - - am.

*And<sup>te</sup>* ad te omnis ca - ro ve - - - ni - et

Ky - ri - e e -

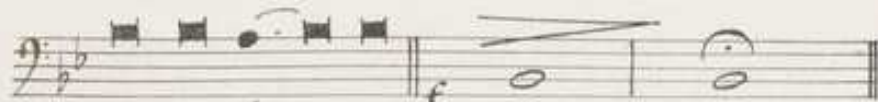
le - i - son Ky - ri e Ky - ri.







*Do minus vobiscum Et cum spi-ri-tu tu-o.*



*sa-cu-lo-rum A-men*

*Gractus.*

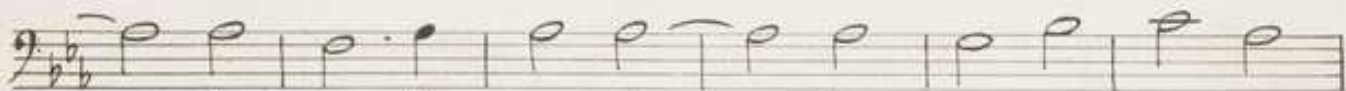
*all. mod. 6*



*Do - - - - - mi -*



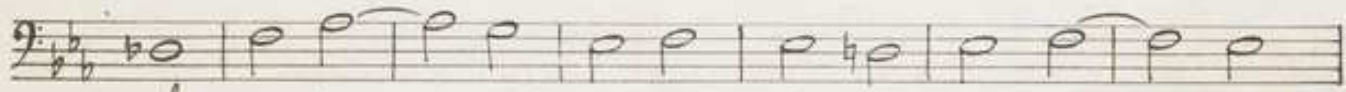
*ne a - ni - mas om - ni - um*



*fi - de - li - um de - - - - - func - to - - - - -*



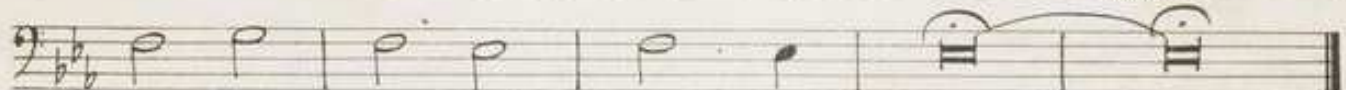
*rum*



*ab om - - - - - ni vin - - - - - cu - -*



*lo de - lic - - - - - to - - - - - rum*

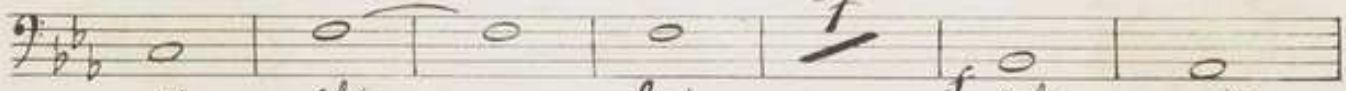


## *N.º 2. Sequentia.*

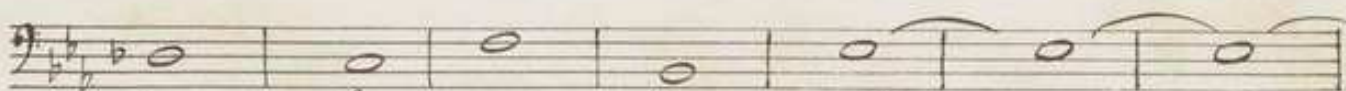
*allegro.*



*Di - es i - ra di -*



*es il - - - - - la sol - vet*



*sa - - - - - clum in fa - vil - - - - -*

la *f* tes - te da - vid  
 cum Sy - bil - - - - - la  
 Quan - tus ter - mor est fu -  
 tu - rus quan - do Ju - dex est  
 ven - tu - - - - - rus  
 cun - ta stric - te dis - cus -  
*Andante* su - rus. *pp* bu - ba mirum spargens so - - -  
 num per se - pulchra re - gi - o - - - - num  
 co - get omnes an - te thro - num an - te thro -  
 num *Tempo 1<sup>o</sup>* mors stu - pe - bit et na -  
 tu - - - - - ra cun - re - sur - get  
 cre - a - tu - ra, *f* Ju  
 di - can - ti res - pon - su -



ra res - pon - su - - - - -  
 ra Li - ber scriptus pro - fe - re -  
 - - - tur in quo to - tum con - ti -  
 ne - - - - - tur un - de mun - dus  
 ju - di - ce - - - - tur. Ju - dex - er - go  
 cum se - de - - - - bit quidquid latet appa -  
 re - - - - bit nil i - nullum re - ma - ne -  
 - - - bit *un poco più lento* *pp* quid sum mi - ser tunc dic - tu - rus  
 quem pa - tro - num ro - ga - tu - rus cum via jus - tus  
 sit se - cu - rus sit se - cu - rus Thea - tre.  
 men - de ma - jes - ta - - - tis qui sal - vandos salvas gra - tis  
 sal - va me sal - va me sal - va  
*rall* me fons pi - e - - - ta - - - - - tis.

## Andante.

Recor-da-re Je-su pi-  
 quod sum can-sa tu-a vi-a ne me  
 per-das il-la di- - - -  
 Ju-dex ul-ti-o-nis do-num fac re-missi-  
 o-nis an-te di-em ra-ti-o-nis  
 an-te di-em ra-ti-o-nis In-ge-mis-co  
 tamquam re-no cul-pa in-bet vul-tus meus  
 sup-pli-can-ti sup-pli-can-ti par-ce  
 De-us qui Ma-ri-am ab sol-  
 -vis-ti et la-tro-nem ex-an-dis-ti  
 mi-hi spem de-dis-ti pre-cis  
 me-a non sunt di-que sed tu bo-nus fac be-  
 ni-que ne per-ren-ni cre-mer igne



*pp* ne per- ren- ni  
*mf* ne per- ren- ni  
*dim* ere- mer' ig- - ne  
*pp* lo- cum praes- - - - In- ter o- ves  
*1 Bass* lo- cum praes- - - - ta con- fu- - ta- tis  
*2 Bass* ma- le- dic- tis Confu- ta- tis ma- le  
*1 Bass* dic- tis vo- ca' me vo- ca' me cum vo- ca' me cum bene.  
*Dimin* dic- tis o- ro supplea et ac- cli- nis cor contri- tum  
*Cres* qua- si ci- - - nis ge- re curam me i fi-  
*Cres* nis o- ro sup- plea et ac- cli- - - nis ge- re  
*Cres* cu- ram cu- ram ge- re curam me- i fi- nis  
*f* ge- re cu- ram ge- re cu- ram cu-  
*f* ram me- i fi- nis cu- ram me-  
*f* i fi- nis ge- re cu- ram me- i fi- nis.

*fin dretto*

La-cry-mo-sa di-es il - - - -

*ff* la lacry-mo-sa di-es il-la quæ re-sur-get ex fa-vi-li-ba

In-di-can-dus ho-mo re-us ju-di-can-dus ho-mo re-us

*fin mosso* *ff* huic er-go par-ce De-us ju-di-

candus ho-mo re-us huic er-go par-ce De-us

*dim.* *ma lento* *pp* par-ce Pi-e De-us

Do-mi-ne do-na e-is re-qui-

*mf* em do-na e-is re-qui-em

do-na e-is re-qui-em a-men.

*Dominus vobiscum* Et cum spi-ri-tu tu-o

*Sequentia sancti Evangelii secundum Joannem* Glo-ri-a ti-bi Do-mi-ne.

*Dominus vobiscum.* Et cum spi-ri-tu tu-o.



# Offertorium

9

*Moderato.*

N. 3.

Do-mi-ne Je-su Chris - - -

rex glo-ri-ae rex

glo-ri-ae.

Li-be-ra a-ni-mas om-ni-

um fi-de-li-um de-func-to - - - - - rum.

et de pro-fun-do la - -

cu **ff** Li-be-ra e-as li-be-ra e-as de o-re le-

o-mis ne ab-sor-be-at e - - as tar - - - - - ta.

rus. in ca-dant in obs- cu - - - - -

rum sed

sig-ni-fer Moi-cha-il re-pre-sen-tet

e-as in lu - - - - - cem sanctam **ff** quam o-lim

a-bra-ha a-bra-ha pro-mis-sis - - - - - ti.

et se-mi-ni et se-mi-ni et se-mi-ni  
 jus et se- - - mi- - -  
 ni se-mi-ni e jus.  
*Andante*  
 hos-ti-as et pre-ces ti-bi Do-mi-ne lau-  
 des of-fe-ri-mus *cres.* laudes of-fe-ri-mus *rall.*  
*Tempo 1º*  
 bu-sus-ci-pe pro-a-ni-ma-bus il-lis  
*cres.* qua-rum ho-di-e me-mo-ri-am faci-mus *mf* fac-e-as  
*dim. rall.* Do-mi-ne de-mor-te transire ad vitam. *dim. rall.*  
*Tempo 2º*  
*ff* Quam o-lim a-bra-ha a-bra-  
 ha pro-mis-sio - - - ti et  
 se-mi-ni et se-mi-ni et se-mi-ni  
 e- jus et se- - - mi- - -  
 ni se-mi-ni e- - - - jus.



Per om-ni-a sae-cu-la sae-cu-lo-rum. A-men.

Do-mi-nus vo-bis-cum et cum spi-ri-tu tu-o.

sur-sum cor-da ha-be-mus ad Do-mi-num

Gra-ti-as a-gamus Do-mi-no De-o no-bis Dignum et justum est.

## Sanctus.

*Maestoso* *lungo - tempo*

N<sup>o</sup> 4. *pp* Sanc-tus Sanc-tus

*mf* Sanc-tus Do-mi-nus de-us sa-ba.

*pp* oth. Do-mi-nus De-us De-us sa-ba. oth

*pp* Sanc-tus Sanc-tus Ple-ni sunt

*cres.* ca-li ca-li et ter-ra ca-li et ter-ra glo-ri-a

*pp* tu-a Ple-ni sunt ca-li ca-li et ter-ra

*Un poco più vivo* glo-ri-a tu-a ho.

san-na in ex-cel-sis ho-sanna ho.

*c.*

san-na ho. san-na in ex-cel-sis

*pp* Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

*ff* Be-nedic-tus qui ve-nit in no-mi-ne Do-mi-ni

in no-mi-ne Do-mi-ni in no-mi-ne Do-mi-ni

*ff* ho. san-na in ex-cel-sis in ex-cel-sis

cel-sis ho. san-na ho. san-na

ho. san-na hosanna

in ex-cel-sis

ho. sanna in excelsis in ex-cel-sis.

### *Pie Jesu Vacet.*

*f* Per omni-a sae-cu-la sae-cu-lo-rum

*f* a-men

*f* in ten-ta-ti-o-nem

*f* Sed li-be-ra nos a ma-l'o.

*f* Per om-ni-a sae-cu-la sae-cu-lo-rum

*f* a-men

*f* Set semper vo-bis cum

*f* et cum spi-ri-tu tu-o.



# Agnus Dei

Nº 6. *Andante* 16 *cres.*

do. na e... is do

na e... is do. na e... is re

qui. em Ag. nus De- i qui

tol. lis pec- ca- ta mun... di

do. na e... is do

na e... is re... qui. em.

Ag. nus De- i qui tol.

lis pec- ca- ta mun... di

do. na e... is do. na

re... qui. em Sem- pi- ter... nam.

## Communio

*allegro*

Lux a- ter- na Lux a- ter- na lu- ce at e... is

Do. mi- ne cum Sanctis lu... is

in a - ter - num qui - a pi - us  
 es qui - a pi - us es qui - a pi - us es.  
*Tempo dell' intrepito*  
 Re - qui - em a - ter - nam do - na e - is Do - mi  
 ne. et lua per - pe - tu - a lu - ce - - at  
 v - - - is lu - ce - at e - - -  
*all.*  
 is cum sanctis tu - is in a -  
 ter - num qui - a pi - us es qui - a pi - us  
 es qui - a pi - us es.  
*Tempo del Kyrie*  
 qui - a pi - us es qui - a pi - us es.

Do - mi - nus vo - bis cum. Et cum spi - ri - tu - sal - o.  
 sa - cu - lo - rum A - - men Do - mi - nus vo - bis cum Et cum  
 spi - ri - tu - sal - o. Re - qui - es cant in pa - ce A - - men.









6

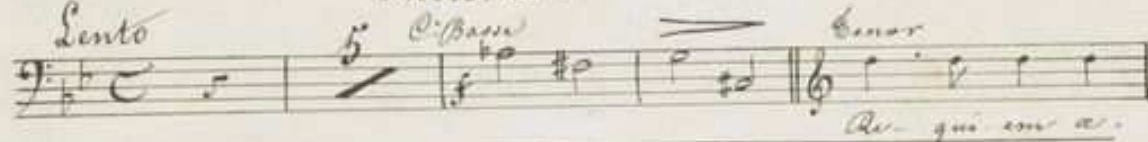
*Missa pro defunctis.*

*F. A. Gevaert.*

*Bassus 2.<sup>us</sup>*

*Introitus.*

*Lento*



*1. Bassus* *2. Bassus*

*Requi-em a.* *Re-qui-em a-ter-ram*

*do-na e-is Do-mi-ne* *Et lux per-*

*pe-tu-a et lux per pe-tu-a lu-*

*ce-at e-is lu-*

*ce-at e-is.*

*Un poco più vivo*

*Ex-de-cet hymnus De-us in si-on*

*Et vi-bi-red-de-tur vo-lum in Je-ru-*

*-sa-lem. ex-au-di o-ra-ti-o-nem*

*me-am ad te omnis ca-ro*

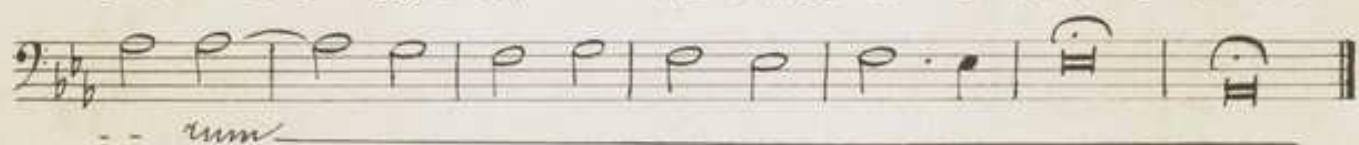
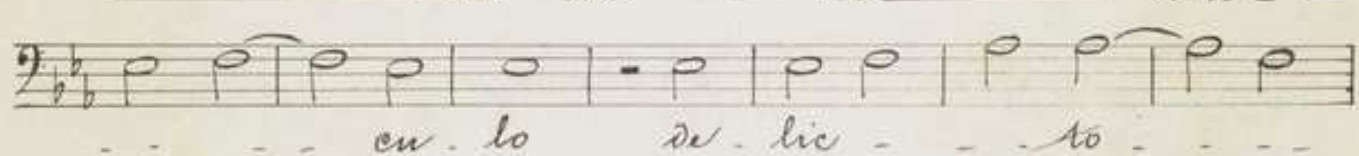
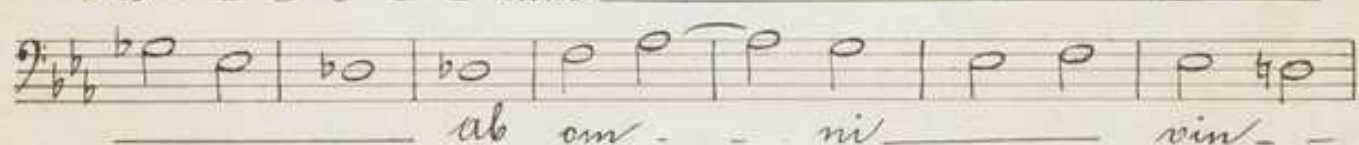
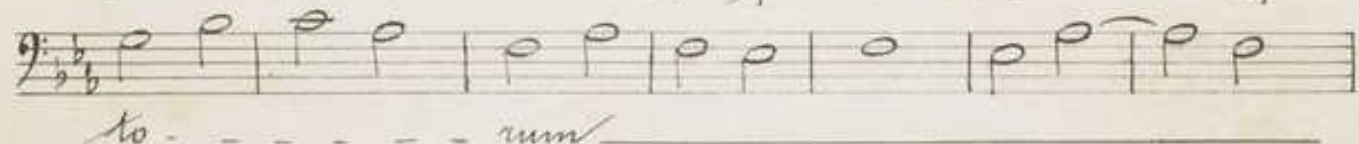
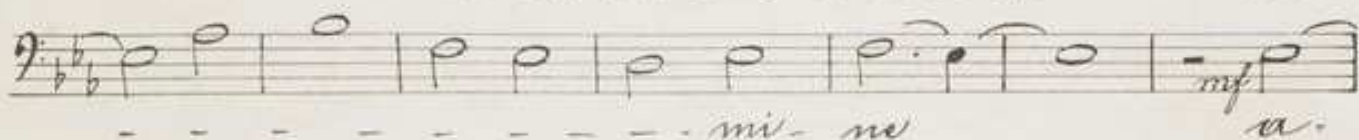
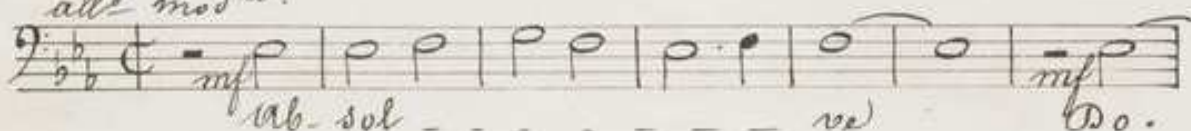
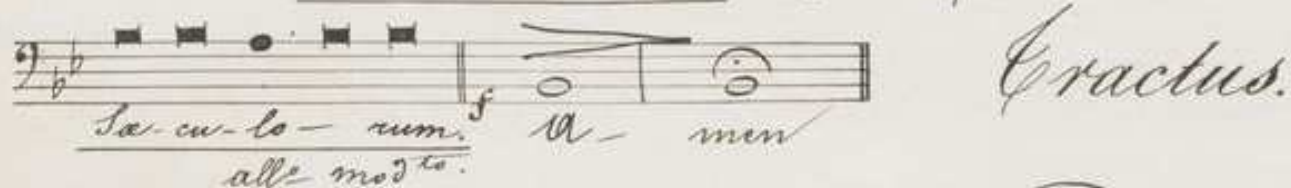
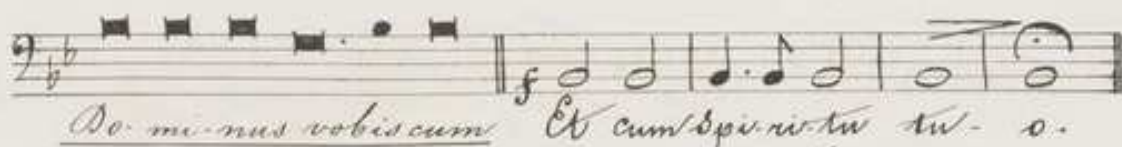
*ve-ni-et.*

*Andante*

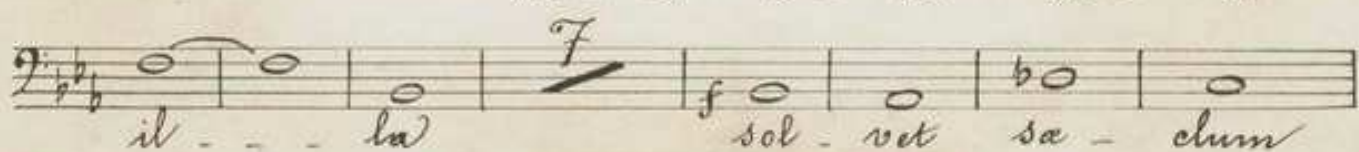
*alto*  
 Ky - ri - e e -  
 le - i - son  
 le - i - son *3* *buon* *Christe e* *inf* *Christe e*  
*Din*  
 lei son *Christe e* le - i - son e - le -  
 - i - son *Christe e* le - i - son *Chris* -  
*buon*  
 te v - le - i - son *le i* *Chris* -  
 te e - le - i - son *Chris* - te v -  
 le - i - son v - le - i - son Ky -  
 - ri - e v - le - i -  
*Tempo 1<sup>o</sup>*  
 son e - lei - son *Ky - ri* *Ky - ri*  
 - e v - le - i - son  
*Basso*  
 le - i - son e - le - i - son.

D





## N<sup>o</sup> 2. Sequentia.



4

*f* Ces - te Da - vid cum Sy -

bil - - - - - la *pp* quan -

tus tre - mor est fu - tu - rus

quan - do Ju - dex est ven -

tu - - - - - rus cunc -

ta stric - te dis - cus -

*Andante* su - rus *pp* cu - ba mirum spargens so - -

num *pp* per se - pulchra re - gi - o - - - - num

co - get omnes ante thro - num an - te thro -

num *mf* Moors stu - pe - bit et na -

tu - - - - - ra *mf* cum re - sur - get cre - a -

tu - - - - - ra *f* Ju - di can -

ti res - pon - su - ra res - pon -

*dom*



*p* su - ra Si.

ber scrip-tus pro-fe re - tur

in quo to-tum con-ti-ne - tur

un-de mundus ju-di-ce

tur In-dea ex-go cum se-de-bit

quid-que la-tet appa-re-bit nil i-

nil-tum re-ma-ne-bit *Un poco più lento.* quid sum

mi-ser tunc dic-tu-rus quem pa-tro-num ro-ga-tu-rus

cum via jus-tus sit se-cu-rus sit se-cu-

rus Rex tre-men-de ma-jes-ta-

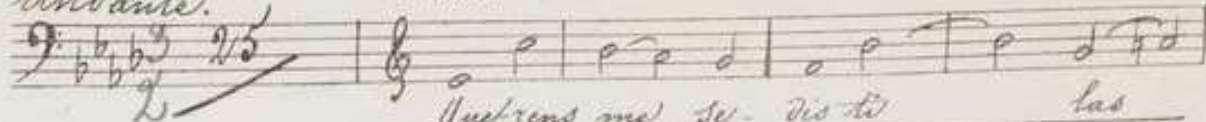
tis qui sal-vandos salva gra-tis sal-va

me sal-va me sal-va me fons

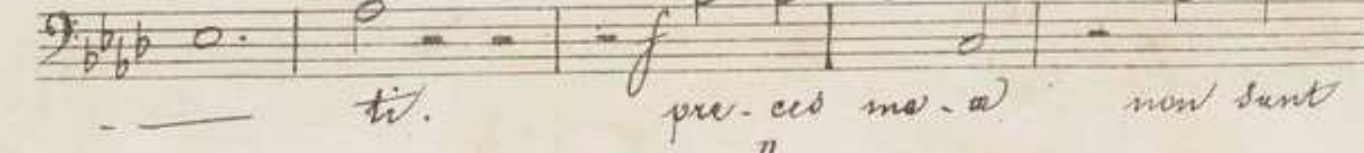
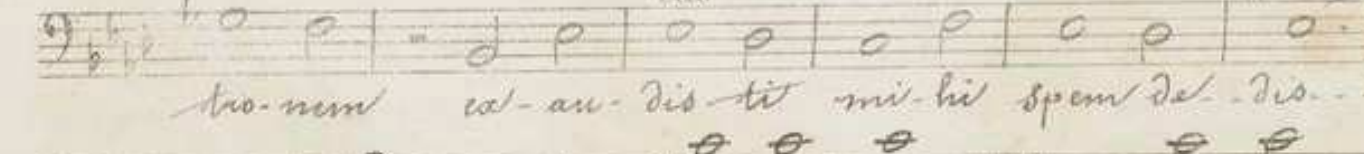
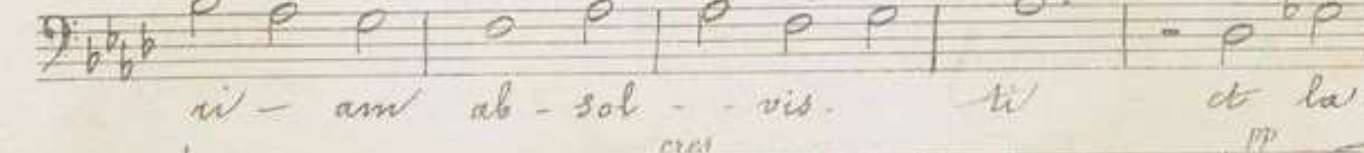
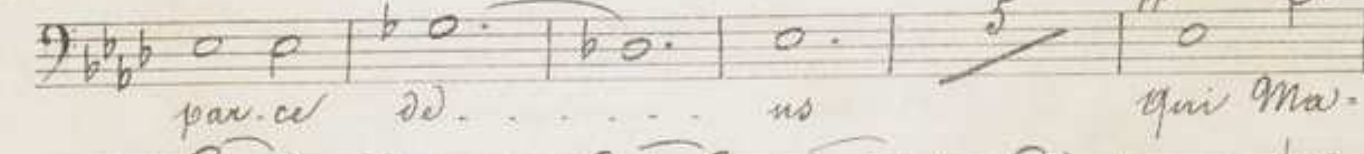
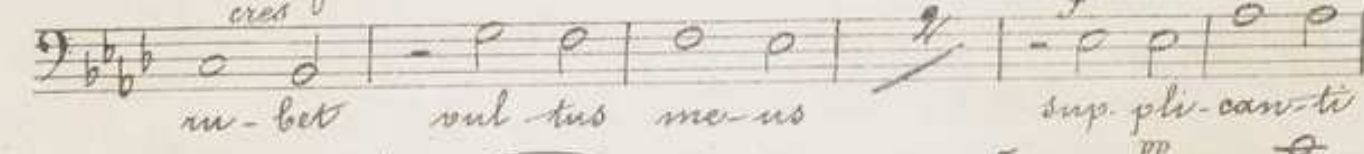
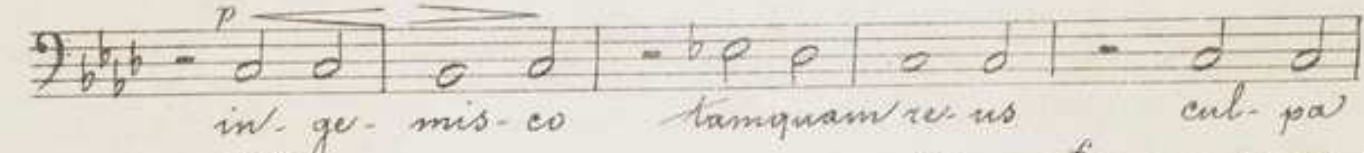
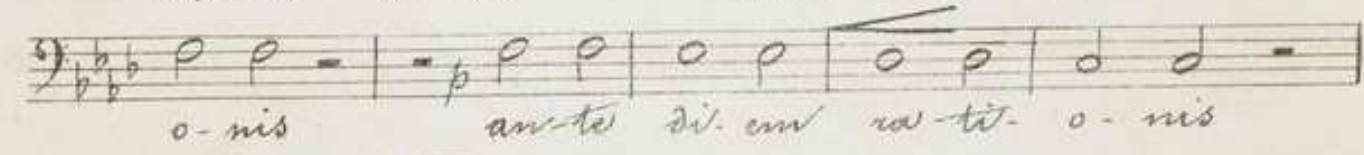
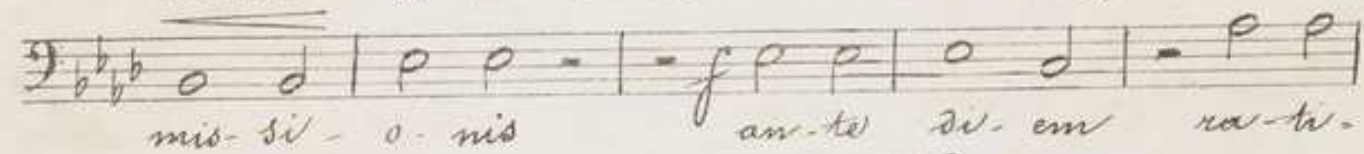
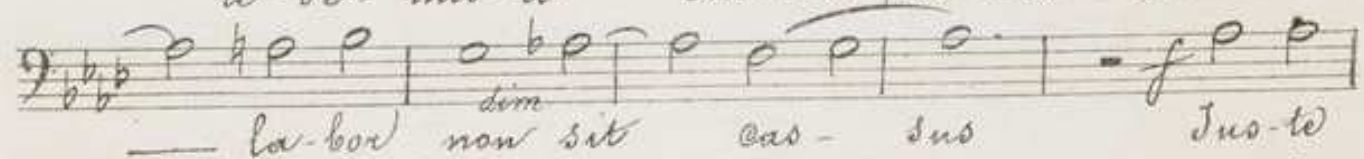
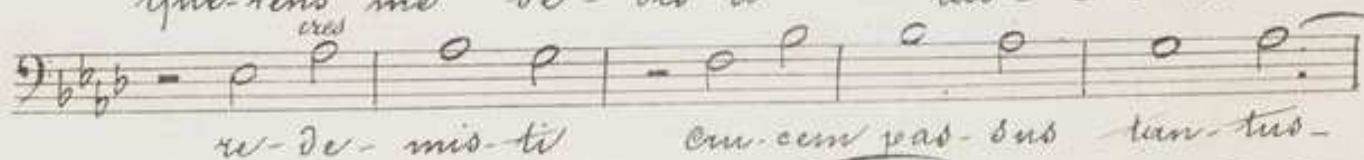
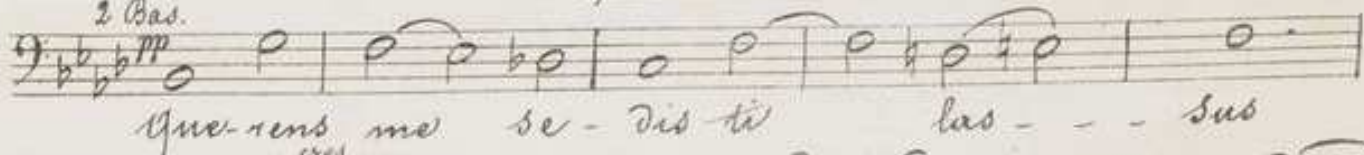
pi-e-ta-tis.

*Andante.*

2 Tenor



2 Bas.





7

di-gne sed tu bo-nus fac be-ni-gue ne

per-ren-ni cre-mer i-gue ne per-ren-ni

ne per-ren-ni cre-mer ig- - - - ne

lo-cum praes- - - - Inter o-ves

lo-cum praes- - - - ta et ab ha-dis me sequestra

sta-tuens me in par-te dex-tra

con-fu-ta-tis ma-le-dic-tis flam-

mis a-cir-bus ad-dic-tis vo-ca me cum be-

ne-dic-tis o-ro supplex et ac-chi-

nis cor contritum qua-si ei-nis ge-re cu-ram me i-fi-

nis ge-re cu-ram me i-fi-nis fi-nis cor con-

tri-tum cor con-tri-tum qua-si ei-nis ge-re cu-ram me i-

fi-nis me-i fi-nis ge-re cu-ram cu-ram.

*mf* *pp* *dim* *pp* *2 tenor* *2 Bas* *mf* *Cres* *f*







Offertorium

Modrato.

N<sup>o</sup> 3.

<sup>3</sup> Do - mi - ne Je - su Chris

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in G-clef (soprano) and G major (one sharp). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#-78 (half), E-78 (half), D-78 (half), C-78 (half), B-79 (half

Handwritten musical notation for the first line of the hymn. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a half note A, followed by a triplet of eighth notes (G, A, B), then a half note C, a quarter note D, and a half note E. The lyrics "a Li-be-ra a-ni-mas om-ni=" are written below the notes.

um fi de-li-um de-func-to- - - - - rum.

et de pro-fun-do la - cu

o - nis ne ab - sor - be - at e - as tar - - -

in obs - cu - rum.

sed sig-ni-fer re-pre-sen-tet

e-as in lu- - - - - cem sanc-tam **F** quam

o - lim a - bra - ha a - bra - ha promi - sis - - - - -





Per omne a sa-cu-la sa-cu-lo-rum a-men.  
 Do-minus vobiscum Et cum spi-ri-tu tu-o.  
 Secundum Corda Sa-be-mus ad Do-mi-num  
 Gra-tias agamus Domino Deo nostro Di-gnum est jus-tum est.

## Sanctus.

No 4. *Moderato*

Sanc-tus Sanc-tus  
 Do-mi-nus De-us sa-ba-oth  
 Do-mi-nus De-us De-us sa-ba-oth.  
 Sanc-tus Sanc-tus Ple-ni sunt  
 ca-li ca-li et ter-ra ca-li et ter-ra  
 glo-ri-a tu-a Ple-ni sunt ca-li  
 ca-li et ter-ra glo-ri-a tu-a  
 ho-san-na in ex-cel-sis

cel - sis ho - sanna in ex - cel sis ho - sanna  
 ho - sanna ho - san - na in ex - cel - sis  
 Be - ne dic - tus qui ve - nit in no - mi  
 ne Do - mi - ni Be - ne dic - tus qui ve - nit  
 in nomine Do - mi - ni in no - mi ne Do - mi - ni  
 ho - san - na in ex - cel - sis ho -  
 san - na ho - san - na ho - san -  
 na hosanna in ex - cel - sis  
 hosanna in excel - sis in ex - cel - sis.

### *Pie Jesu Lacet.*

Per omni a sa - cu la sa - cu lo rum a - men  
 in tenta - ti o - nem sed li - be - ra nos a - ma - lo  
 Per - om - ni a sa - cu la sa - cu - lo - rum a - men.  
 sit semper vo - bis cum Et cum spi - ri - tu tu - o.



## Agnus Dei.

*Andante*  
Nº 6 *1<sup>a</sup> Ten.*

*cres.*  
Do. na e - is

*pp*  
Do. na e - is

*1<sup>a</sup> Bas.*  
is re qui em ca - ta mun

*2<sup>a</sup> Bas.*  
Do. na e - is Do - - na

*cres.*  
e - is Do. na e - is

*3*  
re - - qui - - em ag - nus

De i qui tol - lis pec - ca - ta mun -

*cres.*  
di Do na e -

is Do. na re - - - qui -

em sem - pi - ter - - - nam.

## Communio.

*all.<sup>o</sup>*  
*ff*  
Lux æ - ter - na lux æ - ter - na lu - ce - at i -

is Do. - mi - - ne cum Sanc - tis tu -

*p.*

is in a - ter - num qui - a pi - us  
 es qui - a pi - us es qui - a pi - us es.  
*Tempo del Introito.*  
 Requiem a - ter - nam do - na e - is do - mi - ne et  
 lux per - pe - tu - a et lux per - petua lux.  
 ce at e - is Lu - ce - at e -  
*Tempo 12.*  
 is Cum sanctis tu - - - is  
 in a - ter - nam qui - a pi - us es qui - a  
 pi - us es qui a pi - us es.  
*Tempo del Kyrie*  
 es qui - a pi - us es.

Do - mi - nus vo - bis cum Et cum spi - ri - tu tu - o.  
 sa - cu - lo - rum A - men. Do mi - nus vo - bis cum Et cum  
 spi - ri - tu tu - o Re - qui - es cant in pa - ce A - men.





